Outline

Welcome! Thanks for listening to ***SoLinkSMiLE***, my first *SMiLE* mix. It was a lot of fun to work on and I hope you enjoy(ed) it. RIP Brian, Carl, and Dennis Wilson.

<u>These were my goals with this mix:</u>

- I wanted to present *SMiLE* in as complete a form as possible in stereo and in two movements, "Side One" and "Side Two". (Side One ended up being vinyl length, while Side Two is too long. I decided to err on the side of including more songs like Holidays and Dada over excluding them just to reach a ~22 minute goal.)
- I wanted to make sure each of the major themes and concepts for *SMiLE* were integrated in the whole: Americana, Manifest Destiny, the Cycle of Life, the Elements, and even the humor skits (for the last of these I was very inspired/guided by 19.67 Fanmixes's 1973 Mix).
- I decided not to be bound by pure historical accuracy or probability about what a 1966-67 album would have sounded like if finished, but to fit together the pieces we have available from 1966-67 and 2004 in a way I find narratively, thematically, and musically compelling, at least a little more than my fellow kitchen sink mixes LOL. This is simply my own personal mix made and shared for fun, not an archival project or attempted historical reconstruction.
- I return to "Heroes and Villains" and the Bicycle Rider motif across the entire album to demonstrate the insidious presence of Manifest Destiny and American colonialism/imperialism from start to finish, from Plymouth Rock to the Wild West to Hawaii.
- I paid close attention to the beginning and endings of each Side, repeating musical ideas so that the piece feels like a complete and intentional whole and has a satisfactory end. "Surf's Up" obviously is the last track, as it is in virtually every *SMiLE* fanmix.
- Common wisdom and historical probability puts "Good Vibrations" at the start of Side Two, but when I attempted a sequencing with GV there, it just didn't fit together, so I allowed myself the liberty of placing it in a more thematically relevant spot in the middle of Side Two.
- No AI. I allowed myself the use of machine learning software only to help isolate particular instruments from the 2004 recordings, but there are no vocals or instruments generated with AI in this mix, as I am generally morally opposed to them.
- With the assistance of official *Brian Wilson Presents SMiLE* sheet music, I decided to challenge myself and record each of the missing/new vocals from *BWPS* myself as part of my mix, sometimes with my own twists — and only partially to demonstrate that the 2004 Van Dyke Parks lyrics are better than people give them credit for! At times I attempted to emulate the vocal tone of the Beach Boys themselves, and at other times I just tried to sing the parts the best I could. (There are also a few guest lines from my friend @LeiLikeADog during "I Wanna Be Around" 🙂) I'm not an excellent mixer or anything but I did my best, so I hope you enjoy it!

My main sources and sequencing inspiration for this mix:

- *The Smile Sessions (**TSS**)*
- The stereo mix of *The Smile Sessions* sequencing done by Jiggy22
- Official stereo mixes of *SMiLE* songs found on *Made in California* and *Sounds of Summer (Expanded Edition)*
- *Brian Wilson Presents SMiLE (**BWPS**)*, both the album and live concert DVD
- Soniclovenoize's 2024 Stereo Mix of *SMiLE*
- 19.67 Fanmixes' *SMiLE (The 1973 Mix)*
- adwolf16's "SMiLE Recreation - Suite One"
- *SMiLE (budagum mix)* by budagum (probably my personal favorite fanmix - besides mine, I suppose lol)

Track Listing:

SIDE ONE

1. Heroes and Villains: Prelude
2. Heroes and Villains: Part One
3. I'm In Great Shape
4. Vega-Tables
5. My Only Sunshine
6. Do You Like Worms?
7. Cabin Essence
8. You're Welcome

SIDE TWO

9. Heroes and Villains: Part Two
10. Wonderful
11. Child is Father of the Man
12. Good Vibrations
13. The Elements
14. Wind Chimes
15. In Blue Hawaii
16. Heroes and Villains: Coda
17. Surf's Up

TRACK BREAKDOWN

SIDE ONE

1. Heroes and Villains: Prelude

(B. Wilson–W. Davis–M. Levy)

Modules:

- Our Prayer
- Gee (*TSS*)
- Brian Falls into a Piano

MIX NOTES:

I have a great affinity for the *BWPS* concert performance (really *BWPS*'s intended medium), and I have sprinkled a few extra cues from it across my mix because I simply miss them when they're not there, including the intro vibes. Adding the radio effect during the "Gee" intro was a device from *BWPS* that I found very cool and used. The short use of "Brian Falls into a Piano" was definitely inspired by the 1973 Mix, but I wanted to shorten it to fit under the timing of the Gee/Prelude to Fade trumpet call. Many of the comedy skits I've included are either taken from or inspired by/shortened from the 1973 Mix. I also wanted each piece to more or less flow into each other in my mix, so I usually either crossfade from one track to another, use a short module as a transition, or add a sound effect to bridge the pieces. In this case, I used the same transition as *BWPS* from Gee to H&V.

SOURCES:

- *TSS*: Brian Falls into a Piano
- *Made in California*: Our Prayer
- *Jiggy22 Presents SMiLE* (TSS Stereo Mix): Gee

2. Heroes and Villains: Part One

(B. Wilson–V. D. Parks)

Modules:

- Verse 1 (*TSS*)
- Part 2 Revised
- Verse 2
- Acapella Verse
- Cantina
- Whoo whoo whoo whoo whoooooo
- You're Under Arrest!
- Children Were Raised (Original) / Verse 3
- Whistling Bridge
- Prelude to Fade (*TSS*)

MIX NOTES:

As is convention, "Heroes and Villains" is the first major song of Side One, and introduces the Americana/Wild West theming, while also giving us our first hints at the Manifest Destiny and Cycle of Life ("my children were raised") themes. What a mixer chooses to include or not in their H&V sequencing is always an open question, especially whether or not they include the Bicycle Rider Chorus or not, follow the 2004/2011 sequencing or Feb 1967/1993 test sequencing, where they stick all the other random pieces, etc. I decided to follow the 1973 Mix's basic sequencing of the pre-Cantina modules, including the backing "do"s from the released version in the first half of Verse 1, and replacing the BR Chorus with Part 2 Revised. I decided to wait until I reprise H&V at the start of Side Two to introduce the BR Chorus, by which point listeners would have heard Do You Like Worms and understood that that motif is connected to Manifest Destiny. After a *BWPS* DVD bass cue into Cantina, I decided to add cartoon gunshot sounds into the "whoo whoo whoo whoo whooooooo"s, inspired by the 1973 Mix's cowboy gunfight but shortened. From the arrest onward, I mostly follow the 1993 sequencing of the original Children Were Raised (I save the CWR Remake until the start of Side Two as the intro to Wonderful) into Verse 3 into the Whistling Bridge, but rather than end with the Fade, I swap it out with the 2011 Prelude to Fade ending (Prelude to Fade was recorded shortly after the Feb 1967 test mix and was probably written in response to Fade feeling too abrupt an ending on its own; I save Fade for its 2011 place as "Barnshine"). Under the last reprise of the Gee trumpet, I crossfade into "H&V Part 3 - Animals" as a transition ending/intro piece between H&V Part One and the additional H&V-adjacent songs in the next tracks.

SOURCES:

- *TSS* (Official Stereo Mix): First half of verse 1, Cantina, Whoo whoo whoo whoo whoooooo, You're Under Arrest!
- *TSS* Box Set: Children Were Raised (Original), Prelude into Fade
- *BWPS* DVD: Bass cue into Cantina
- 1973 Mix: Second half of Verse 1, Part 2 Revised, Verse 2, Acapella Verse
- Soniclovenoize 2024 Stereo Mix: Verse 3, Whistling Bridge
- Royalty-free SFX: cartoon gunshots during Whoo whoo whoo whoo whooooo

3. I’m In Great Shape

(B. Wilson–V. D. Parks–J. Mercer–S. Vimmerstedt)

Modules:

- H&V Part 3 - Animals
- Barnyard
- I’m In Great Shape
- I Wanna Be Around
- Workshop (Friday Night)

MIX NOTES:

The “H&V Part 3 - Animals” (aka “Swedish Frog”) piece serves as a transition to what is essentially my take on the “Barnyard Suite”, although I titled the track “I’m In Great Shape” in a nod to the December 1966 Capitol tracklist. The animal noises from the Beach Boys undergird the animal noises from the Studio Musicians during Barnyard. The KHJ Radio piano demo suggests both Barnyard and I’m In Great Shape were part of or at least connected to H&V, so placing them here seems natural, though I swapped the order to better connect Barnyard to my transition piece and IIGS to I Wanna Be Around ala *BWPS*, and a straight cut between them seemed to work fairly well as a transition. Instead of using the relatively low-quality vocals from the KHJ Radio piano demo, I decided to rerecord the vocals for Barnyard and I’m In Great Shape myself, mostly following the lyrics and style of *BWPS*, although I swapped out the second “Out in the barnyard” for “Out in the farmyard” and went with the IIGS demo’s “open country” over “agriculture”, since the former suggests more of a connection to Manifest Destiny than the latter’s “earth” part of the Elements, and thus a better fit for Side One. I manually doubled the length of IIGS in order to fit both the vocals and sax solo ala *BWPS*, followed by I Wanna Be Around after the IIGS echo crash, featuring new lead vocals from myself and my friend @LeiLikeADog. As in 2004/2011, Workshop follows, followed by Vega-Tables. I am aware that IWBA/Workshop was most likely written to be a follow up to Fire, as the “rebuilding after the fire,” but I wanted this particular track to be more than just two short pieces and Side Two was already a long sequencing challenge already, so I moved it here. I also like the IIGS/IWBA/Workshop sequence as a foreshadowing of the boy/girl love troubles/Cycle of Life themes, which come into sharper focus in Side Two.

SOURCES:

- *TSS:* Barnyard (backing vocal parts)
- *TSS* Box Set: H&V Part 3 - Animals, Barnyard - Master Take (non vocal parts), I’m In Great Shape
- *Jiggy22 Presents SMiLE* (TSS Stereo Mix): I Wanna Be Around/Workshop

4. **Vega-Tables**
   (B. Wilson–V. D. Parks)

Modules:

- Verse 1 (+ Demo line)
- Verse 2 (+ Demo line)
- Sleep a Lot 1
- Verse 3 (+ Cornucopia)
- Sleep a Lot 2
- Part 4 Insert
- Ballad Insert
- Fade (+ Hal Blaine Vega-Tables Promo Session)

MIX NOTES:
I have been very convinced by soniclovenoize, 19.67 Fanmixes, and budagum that "Vega-Tables" belongs on Side One as the next major track after Heroes and Villains, both from a historical point of view and from a tonal perspective (being the most lighthearted of major tracks on the album). The "Sleep a Lot" module originating as a H&V module also helps tie the songs together. My sequencing is fairly close to the 2004 and 2011 versions, with a few tweaks. I added Frederick French-Pounce's isolated demo vocal lines for the first two verses for fun, and recorded the cut cornucopia verse as an extra texture for Verse 3. Following Verse 3 is a sequence that loosely combines the 2004 ending with the second reprise of the Sleep a Lot chorus and adds the original Fade, the mix of which I shamelessly stole from the 1973 Mix, because there was no way I could have better mixed adding the Hal Blaine Vega-Tables argument into the track, a detail I really loved.

SOURCES:

- *Jiggy22 Presents SMiLE* (TSS Stereo Mix): Intro fade from Workshop
- *Made in California*: Verse 1, Verse 2, Sleep a Lot 1, Verse 3, Sleep a Lot 2, Ballad Insert
- Frederick French-Pounce: Vega-Tables Demo isolated vocals
- *TSS* Box Set: Vegetables Insert - Part 4 Master Take
- *SMiLE (The 1973 Mix)*: Fade + Hal Blaine Vega-Tables Promo Session

5. My Only Sunshine

(H. Gillespie–B. Smith–J. Davis–C. Mitchell–B. Wilson)

Modules:

- The Old Master Painter
- You Were My Sunshine
- H&V Barnshine Fade (*TSS*)
- H&V Bridge to Indians

MIX NOTES:

While the use of the title "The Old Master Painter" on the December 1966 tracklist was very compelling for me, "My Only Sunshine" seems to be the best title for the whole of the song. For the core of this song, I followed the 2011 sequencing almost exactly. Shoutout to Jiggy22 for his amazing stereo mix of the whole *Smile Sessions* sequencing, which was very helpful in plugging in a lot of holes across the whole mix. Incidentally, it was in constructing this mix that I first realized the backing vocals connection between He Gives Speeches and the Barnshine Fade, and I almost considered including He Gives Speeches right at the start of this track ala the 1973 Mix, but I opted against it because a) I liked the length of Side One how it was already and b) I'm not personally that much of a HGS fan LOL. Regardless, if I were to put HGS into this mix, this is where it would go. Lastly, I used Bridge to Indians (plus the additional note from the sessions) as the transition to DYLW just like adwolf16's brilliant "SMiLE Recreation - Suite One".

SOURCES:

- Soniclovenoize 2024 Stereo Mix: First note
- *Jiggy22 Presents SMiLE* (TSS Stereo Mix): The Old Master Painter, You Were My Sunshine, H&V Barnshine Fade
- *TSS* Box Set: H&V Bridge to Indians

6. Do You Like Worms?

(B. Wilson–V. D. Parks)

Modules:

- Roll Plymouth Rock Verse 1
- DYLW Bicycle Rider Chorus 1
- Roll Plymouth Rock Verse 2
- DYLW Bicycle Rider Chorus 2
- Hawaiian Chant
- Bicycle Rider Outro
- Bicycle Rider Tag

MIX NOTES:

This track is SMiLE's defining Manifest Destiny theme, and I was a little concerned it was coming a little late in Side One for such a pivotal track, but I erred on the side of bunching the associated H&V tracks together first. I think thematically "My Only Sunshine" works as a good transition from the lighter stuff opening Side One to the darker material that "Do You Like Worms?" introduces, and "Cabin Essence" immediately following works well as a direct continuation of its themes. Incidentally, I kept the title as "Do You Like Worms?" since the 'Roll Plymouth Rock' title I thought better matched as a module name than encompassing the whole song; it was also the title used on the December 1966 tracklist.

I had no reason to tinker much with the basic sequencing which has been in place since at least 1993. I recorded my own vocals for the "Waving from the ocean liner", "Ribbon of concrete", and "Once upon the Sandwich Isles" sections from *BWPS*, as well as adding in the drum cue which made its way into the *BWPS* soundtrack recording as well. My favorite part of the 1993 mix was the sudden quiet on the downbeat introducing the Hawaiian Chant, which I have recreated here using a piece of the 1993 mix beginning that section. Instead of expanding the brief RPR bass line into a full verse statement like *BWPS* does, I decided to emphasize the bass line's spooky "fire burning out" effect by whispering the RPR line once instead. Lastly, after the Bicycle Rider outro, I used the extra tag repeat as the fade-out transition into the next track, having the bicycle fade to the left, marking the continuing "progress" of Manifest Destiny, off to destroy another native community.

SOURCES:

- *Sounds of Summer (Expanded Edition)*: Verse 1, Chorus 1, Verse 2, Chorus 2, second part of Hawaiian Chant
- *BWPS*: Drum intro to Verse 2
- *TSS*: Verse 1 Backing Vocals
- *Good Vibrations: 30 Years of The Beach Boys*: First part of Hawaiian Chant
- *TSS* Box Set: Bicycle Rider Outro and Tag

7. Cabin Essence

(B. Wilson–V. D. Parks)

Modules:

- Home on the Range Verse 1
- Who Ran the Iron Horse Chorus 1
- Home on the Range Verse 2
- Who Ran the Iron Horse Chorus 2 + Truck Driver
- The Grand Coulee Dam Tag

MIX NOTES:

The campfire sound effect transitioning us into Cabin Essence is inspired by the 1973 Mix doing the same thing. In contrast to H&V, Cabin Essence has essentially been sequentially fixed since 1969, and I again saw no reason to change that. I used Jiggy22's excellent stereo mix for the whole thing, which has some great Truck Driver isolation as well.

SOURCES:

- *Jiggy22 Presents SMiLE* (TSS Stereo Mix): Full song
- Royalty-free sfx: Campfire

8. You're Welcome

(B. Wilson)

Modules:

- You're Welcome

MIX NOTES:

Originally, Side One ended with Cabin Essence, and You're Welcome was a tentative inclusion for Side Two somewhere. After it didn't make it into my first test sequence of Side Two, and my second test sequence resulted in a much longer Side Two, I decided to add You're Welcome as a brief coda to the end of Side One, reflecting Our Prayer beginning the side, the similarly vocally simple H&V Part 4 opening Side Two, and the reprise of Our Prayer ending Side Two. Jiggy22's stereo mix of You're Welcome from his main sequencing was the cleanest full stereo mix of the song to which I had access, so I used that one here. Only after listening to the whole first side front to back did I realize that this was now a song being sung by the immigrant railroad builders to the imminent passengers to the West. The final pan out left, as in DYLW, demonstrates how the West is now open to train-riding pioneers, "welcome to come" and continue Manifest Destiny. It also links up with the opening trumpet of Side Two starting from the same place.

SOURCES:

- *Jiggy22 Presents SMiLE*: Full song

SIDE TWO

9. Heroes and Villains: Part Two

(B. Wilson–V. D. Parks)

Modules:

- Trumpet from Prelude to Fade/Gee
- Part 4
- "Part Two Master Take"
- Bicycle Rider Chorus
- Mission Pak
- Children Were Raised Remake

MIX NOTES:

To reintroduce us into the world of SMiLE, I've always liked the idea of reprising H&V at the start of Side Two—as a nod to the "two-sided single" concept, because repeating some of its ideas on Side Two helps to integrate the Americana + Manifest Destiny-focused stuff with the Cycle of Life + Elements-focused stuff on the second side, and since it allows for some integration for more unused H&V modules without being overly repetitive. The left-panned Gee trumpet and H&V Part 4 acapella chant parallel the start of Side One. Next, moving from right to left, at first without vocals and then with full vocals, is the H&V Bicycle Rider Chorus, finally making its appearance with the full context of DYLW intact. This module was not intended for H&V until it was cannibalized from DYLW in the creation of the H&V single in spring/summer 1967, but I like placing it here to help remind listeners of the two major ideas of Side One, which will not be going away in Side Two. The Mission Pak jingle into Children Were Raised Remake into the beginning of Wonderful was something I imagined so clearly when I was sequencing, and I'm glad it sounds as great as it did in my head. I also really like both Children Were Raised modules, and I'm glad I got to use both in a way that wasn't repetitive and was also thematically relevant. Children Were Raised Remake is also the perfect intro into our next major theme: the Cycle of Life as told through a boy/girl romance. (Shoutout also to the 1973 Mix, which does an instrumental version of CWR Remake as an intro to Wonderful as well.)

SOURCES:

- *TSS* Box Set: Gee trumpet (from Prelude to Fade), H&V Part 4, H&V Part Two Master Take, H&V Mission Pak
- *TSS* (H&V Stereo mix): H&V Bicycle Rider Chorus, Children Were Raised Remake

10. Wonderful

(B. Wilson–V. D. Parks)

Modules:

- Verses 1-2
- Verse 3 (+ Rock With Me Henry vocals)
- Verses 4-5

MIX NOTES:

Wonderful is a pretty wonderful song already in its 2004/2011 sequencing, so I once again used Jiggy22's stereo mix as a base. I've heard attempts from lots of different mixes to do a proper "Rock With Me Henry" breakdown after Verse 3 ala *Smiley Smile*, but they've mostly felt awkward to me, so instead I recorded new Rock With Me Henry vocals based on the ones in the Version 2 session to quietly fade in and play under Verse 3 itself, while keeping the tempo and focus of the song intact. As a last note, I think the H&V Part 1 Tag harpsichord would make a great fade-out coda to this song. In my first test sequencing, I kept it in but couldn't figure out a good way to transition it into the H&V Intro which opens my sequencing of The Elements (since in this test mix, Good Vibrations opened Side Two and I had moved Look and CIFOTM to right before Surf's Up). My current sequencing is much better overall, but it unfortunately necessitated cutting the H&V Part 1 Tag.

SOURCES:

- *Jiggy22 Presents SMiLE* (TSS Stereo mix): Full song

11. Child is Father of the Man

(B. Wilson–V. D. Parks)

Modules:

- Look "Maybe Not One"
- Look "Child Father of the Son" 1
- Look Jubilant Section 1
- Look "Where is the Father"
- Look "Child Father of the Son" 2
- Look Jubilant Section 2 (+ GV vocals)
- Look Twelfth Street Rag
- CIFOTM Chorus 1
- CIFOTM "Easy My Child" Verse
- CIFOTM Chorus 2
- CIFOTM Version 1 Intro

MIX NOTES:

As stated above, this entire track was at one point the penultimate track, between the H&V Coda and Surf's Up. This ended up extending the whole finale sequence far more than was necessary, and back-loading every "Child is Father of the Man" motif was not as satisfying as I thought it might have been. Therefore, I decided to move Look/Song for Children and CIFOTM to directly after Wonderful, as it is in the 2004/2011 sequencing, but keep the CIFOTM "wandering" motif that directly precedes Surf's Up in 2004 as the Surf's Up intro after the H&V Coda.

In general, I think most SMiLE fans agree that *BWPS's* second movement is the most successful at feeling like a single piece, and in like mind, I recorded each of the missing *BWPS* vocals for Look and CIFOTM, including double-tracking some 2011-added "Child, the child"s in Look for consistency. For extra spice in Look, I isolated and included the *BWPS* Song for Children clarinet, the extra drums heard in the Look sessions for the latter parts mixed by Moric Wilson, and the relevant backing vocals from Good Vibrations (the next track!), which were isolated by Isolated Tracks and double-tracked and extended by my singing. Besides the aforementioned H&V Part 1 Tag, the second module I had to cut from my sequencing is the light piano/vocal intro to the 2011 version of CIFOTM, which I originally had as a bridge between Twelfth Street Rag and the CIFOTM Chorus, but decided to cut for time and flow. I experimented with other transitions, including the bassline directly preceding the CIFOTM Chorus, but what sounded best in the end was a straight cut from one module to the next. Finally, I pitch-shifted the final notes in both CIFOTM Chorus 2 and the sessions' Version 1 Intro (which I used as an outro for the track) in order to make them more seamlessly transition into each other and into the next track, Good Vibrations.

SOURCES:

- *Jiggy22 Presents SMiLE* (TSS Stereo mix): Look "Maybe Not One", "Child Father of the Son" 1, Jubilant Section 1, "Where is the Father"; CIFOTM Chorus 1, "Easy My Child" verse, Chorus 2
- *BWPS*: Clarinet line
- Moric Wilson's "Look (Song for Children) (2019 Mix)": Look "Child Father of the Son" 2, Jubilant Section 2, Twelfth Street Rag (first half)
- Isolated Stems' "Good Vibrations" (Isolated Tracks): GV vocals under Jubilant Section 2
- *TSS* Box Set: Twelfth Street Rag (second half), CIFOTM Version 1 Intro

12. Good Vibrations

(B. Wilson–M. Love–T. Asher)

Modules:

- Verse 1
- Chorus 1
- Verse 2
- Chorus 2
- Bridge
- Tag (*TSS*)
- Reprise Chorus
- Coda
- Chorus Fade

MIX NOTES:

Good Vibrations is always a killer to figure out where to put on SMiLE, especially if you're going with more of an interwoven symphony-style sequencing than an individual songs album-style. As stated at the top, I tested a sequence that used Good Vibrations as the opener of Side Two, but it just didn't work. Where it is now, I am happy with the vibes ending CIFOTM transitioning into the Hammond organ opening GV, and the ascending electro-theremin ending GV transitioning into the slide whistle that opens The Elements. It also works thematically as the climax to this first section of Side Two, as we follow the boy's (the child who's the father of the man) perspective on the failed relationship of Wonderful, totally oblivious to the way he messed with/is messing with her heart, unprepared for the more adult challenges he will face in The Elements (this last part ala budagum's interpretation).

I didn't want to touch GV structurally as it's essentially already a perfect song, but I kept the humdedums in the bridge from 2004/2011 because I like the idea of this being the extended "album version" of the single. While I have more respect for the Tony Asher lyrics than most folks do, the Mike Love lyrics are undeniably more poetic. The only other change I made to Jiggy22's stereo mix was adding in my vocals singing "and I'm picking up—!" from *BWPS*, of which I am personally very fond.

SOURCES:

- *Jiggy22 Presents SMiLE* (TSS Stereo Mix)*:* Full song

13. The Elements

(B. Wilson–V. D. Parks)

Modules:

- H&V Intro
- Fire: Mrs. O'Leary's Cow (*TSS*)
- Cool Cool Water Chant (+ Down on the Ocean Floor + Underwater Chant)
- On a Holiday Verse 1
- On a Holiday Chorus 1
- On a Holiday Verse 2
- On a Holiday Chorus 2
- Long Ago Piano and Marimba Outro
- Whispering Winds

MIX NOTES:

Oh, The Elements. I think the concept of a historical "Elements Suite" of numerous full songs has been fairly well debunked at this point. Wind Chimes was not intended as "Air", Love to Say Dada wasn't going to be "Water", and Vega-Tables was definitely not "Earth" – the other three elements would have all been new modules that were either never written or lost to time. As it stands, we have a really remarkable "Fire" piece, plus all the other material recorded during the SMiLE sessions to try to make something out of. Soniclovenoize's Elements track on his 2024 Stereo Mix is an excellent piece that's probably the closest in style to what the original track could have sounded like, but I also liked what budagum and the 1973 Mix did with the idea of making a single Elements track out of several minor pieces like Holidays, so my Elements track is following in their examples.

We open with the H&V Intro, which is definitely not the originally intended intro to Fire but honestly works too well for me to put it anywhere else. Think of it as the chaotic, even borderline silly introduction into what the "elements" of life can throw at someone moving from adolescence to adulthood (it could also be "Air" given the extensive use of whistles). After the 2011 version of Mrs. O'Leary's Cow, I follow the 2004/2011 sequencing in using the Cool Cool Water Chant as both the water putting out the fire and also as a moment of deep young adult depression following the first major disaster of one's adult life. In addition to layering in the two water-themed Psycodelic Sounds (Underwater Chant and Down on the Ocean Floor) under the CCWC, I recorded a new, lower, quieter, and more distressed take on Van Dyke Parks' 2004 lyrics for this section, if only to prove that they're not as silly as they sound when the older Brian sings them up the octave (LOL). Instead of transitioning into Dada for the next section, I decided to use a wave sound effect to go into On a Holiday as my "Earth" track, catching a pirate ship right as they start to leave port from the West Coast on their way to Hawaii to continue their own selfish version of Manifest Destiny, as we can tell from the return of the Roll Plymouth Rock motif (moving right to center to left, of course) and the ominous lyrics all through the second verse. Besides changing the "Pink!" note to match the opening of Holidays and recording all the Holidays vocals myself, I also stole from the 1973 Mix the idea of rerecording the pirate rap in a much more "pirate-y" voice, which was so much fun to do! The track ends like the 2004/2011 sequencing, with isolated violins from *BWPS* over the piano and marimba outro into the 2011 version of the Whispering Winds coda, bringing us back full circle to "Air" and the next air-adjacent piece, Wind Chimes.

SOURCES:

- *Jiggy22 Presents SMiLE* (TSS Stereo Mix): H&V Intro, Fire, Marimba Outro, Whispering Winds
- Soniclovenoize BWPS 2024 Stereo Mix: Cool Cool Water Chant
- *TSS* Box Set: Underwater Chant, Holidays Verses and Choruses
- The Bicycle Rider Chronicles: Down on the Ocean Floor
- *BWPS*: violins during Long Ago Piano Outro
- Royalty-free sfx: Sea Waves

14. Wind Chimes

(B. Wilson–V. D. Parks)

Modules:

- Verses
- Chorus 1
- Tag 1 (+ Smog Monologue)
- Chorus 2
- Tag 2 (+ Smog Monologue)
- Chorus 3 and Ending

MIX NOTES:

My take on Wind Chimes is fairly basic and derivative—I follow the 2004/2011 sequencing pretty exactly, starting with the transition marimba intro from Jiggy22's stereo mix. The major difference in my mix is that I stole the two Tags directly from the 1973 Mix, as they contain really well edited sections of Brian Wilson's fascinating "smog monologue" from late 1966, which literally name checks "The Elements" as a healthy environment to live in, talks about the importance of clean air, and resolves to "make a record and present the facts". This, together with the common "old age" interpretation of Wind Chimes in the Cycle of Life, integrate the two major ideas of Side Two together in another "skit" piece before we reach our apparent final destination in the next track: Hawaii. I hope using sea waves a second time as a transition doesn't come across as repetitive, but rather thematically takes us back to the focus on Hawaii. Honestly, a simple fade out/fade in transition for the start of Dada sounds pretty weak without the waves.

SOURCES:

- *Jiggy22 Presents SMiLE*: Verses, Chorus 1
- 19.67 Fanmixes' *The 1973 Mix*: Tag 1 + Smog, Chorus 2, Tag 2 + Smog, first half of Chorus 3
- *Made in California*: Second half of Chorus 3 and Ending
- Royalty-free sfx: Sea Waves

15. In Blue Hawaii

(B. Wilson–V. D. Parks)

Modules:

- Love to Say Dada Part 1
- Love to Say Dada Part 2
- In Blue Hawaii Outro

MIX NOTES:

Having In Blue Hawaii, the final SMiLE piece recorded during the original sessions, as a separate track was not something I necessarily set out to do at the start of my mix, but it ended up being the case. Theoretically, I could have put Dada and the H&V Coda in the same track, as they both transition us from the larger Manifest Destiny narrative into the great Surf's Up finale, but the later H&V material has very little musically to do with Dada and vice versa, so I wouldn't want to group them all under an overall unfitting title one way or the other. At one point, I considered using the 1973 Mix's "Love to Say Dada" lyrics instead of the official ones (since they are really well done and frankly deserve a better recording than the AI-laden version in the actual mix), which would also be a suitable intro to a Look/CIFOTM/Surf's Up ending sequence. However, once Look/CIFOTM got moved to earlier in the Side and Dada was left toward the end of the mix, it no longer made sense to use the baby lyrics and the choice of lyrics was made for me.

Regardless, we've arrived in Hawaii, with wa-wa-ha-wa Beach Boys vocals intact and everything else sung by me (plus a click-clack cue from *BWPS* added between Parts 1 and 2). I tried to charge some of my line deliveries with as much underlying sinisterness as possible, to underscore that this first visitor seeks to have the natives perform for him, "lay before [him]", and say "goodbye" to their language and culture. The Bicycle Rider Piano Theme fading in over the outro demonstrates that this first visitor is only the harbinger for the arrival of more Americans bringing Manifest Destiny to the islands. The use of *BWPS*'s full outro for In Blue Hawaii was a relatively late addition to my mix—originally, the Piano Theme faded in as Dada Part 2 faded out immediately following the words "Aloha nui means goodbye", which also worked very well for what it was. I decided to try adding the *BWPS* outro to see how it sounded, and I thought it also worked well enough to keep it. Let me know if you think the earlier, stripped-backed ending of Dada would have been better!

SOURCES:

- *TSS* Box Set: Very opening of Dada Part 1
- *Jiggy22 Presents SMiLE* (TSS Stereo Mix): Rest of Dada Part 1, Dada Part 2
- *BWPS*: Click-clack cue between Dada Parts 1 and 2, In Blue Hawaii Outro

16. Heroes and Villains: Coda

(B. Wilson–V. D. Parks)

Modules:

- Piano Theme
- Part 2 (Original) “Gershwin” Piano Riff
- Barbershop

MIX NOTES:

This coda came into being as soon as I had the concept of saving the iconic Barbershop module of H&V until right before the last track of the album, to mark how long we’ve been in this town with the singer. I am a sucker for literary inclusions that bring things around full circle at the end, and this track is one way I seek to do so, by bringing back the two most commonly used musical ideas on the album back right near the end: the Bicycle Rider theme on piano and Heroes and Villains. As aforementioned, we fade in on the BR Piano Theme slowly moving from right to center, having arrived at its destination in Hawaii, where it finally concludes into a new back-and-forth theme and ends on a suspension which perfectly segues into the beloved unfinished “Gershwin” piano/vocal riff from the original session for H&V Part 2. That riff itself perfectly segues into the melancholic Barbershop, which cuts off mid-sentence as we move into our final track. (Until I decided to keep the CIFOTM “Wandering” motif as the intro to Surf’s Up, I wasn’t sure how to segue from the unfinished “Heroes and—” line at the end of Barbershop, but I think the cut directly to Wandering absolutely works.)

SOURCES:

- *TSS* Box Set: H&V Piano Theme
- Budagum mix: Part 2 (Original) “Gershwin” Piano Riff
- *TSS* (H&V official stereo mix): Barbershop

17. Surf's Up

(B. Wilson–V. D. Parks)

Modules:

- CIFOTM "Wandering" (+ Talking Horns/George Fell)
- 1st Movement
- 2nd Movement (+ Moaning Laughing)
- 1971 Tag
- Piano Demo
- Our Prayer

MIX NOTES:

The basic vision and structure of my mix of Surf's Up is very much directly inspired by the 1973 Mix, although the only pieces from it I actually use are the CIFOTM "Wandering" intro (ala *BWPS* and with *BWPS* violins), and the sound effect of children playing at the very end. My goal was to maintain the song's solemn beauty while also adding light "finishing touches" to it that would have been made had the song been completed in 1967 instead of 1971. Underneath the "Wandering" intro, I included small sections from Talking Horns, including the famous George Fell into his French Horn skit, to parallel the opening with Brian Falls into a Piano. The suggestion that we are back in the concert hall matches the original intention of Surf's Up's first movement, into which I added a couple small percussion cues and harmonies (tastefully sung by me) from the *BWPS* DVD.

In the second movement, I layered *BWPS* violins I isolated, Moaning Laughing and wine glass tinkling during the New Years' party, and the return of the sea wave sound under the "Surf's Up" title drop, all inspired by sound effects in the 1973 Mix. With a final added harmony from me under "a children's song", we move into the brilliant 1971 Tag, which ends by fading into Brian's piano demo in a similar fashion to the 1973 Mix. Instead of directly cutting into the Our Prayer reprise like 1973, however, I fade back out on Brian and fade in on a muffled echo of the Our Prayer reprise, similar to the strange echo on You're Welcome that closed Side One. As Our Prayer departs to our *right* for once (moving in the opposite direction of American imperialism), we hear the sounds of children playing, a fitting final statement that wraps up all of the hope and joy that the album seeks to bring, like Caroline departing on the train amidst barking dogs at the end of *Pet Sounds* being a fitting final statement there.

SOURCES:

- 19.67 Fanmixes' *The 1973 Mix* (bonus tracks): CIFOTM "Wandering" with BWPS violins, children playing sfx
- *TSS* Box Set: Talking Horns/George Fell, Moaning Laughing, Piano Demo
- *BWPS* DVD: Shaker cue preceding 1st Movement, cymbal cue into second verse
- *Jiggy22 Presents SMiLE* (TSS Stereo Mix): 1st Movement, 2nd Movement, 1971 Tag
- *BWPS*: 2nd Movement violins
- *Made in California*: Our Prayer
- Royalty-free sfx: wine glasses tinkling, sea waves